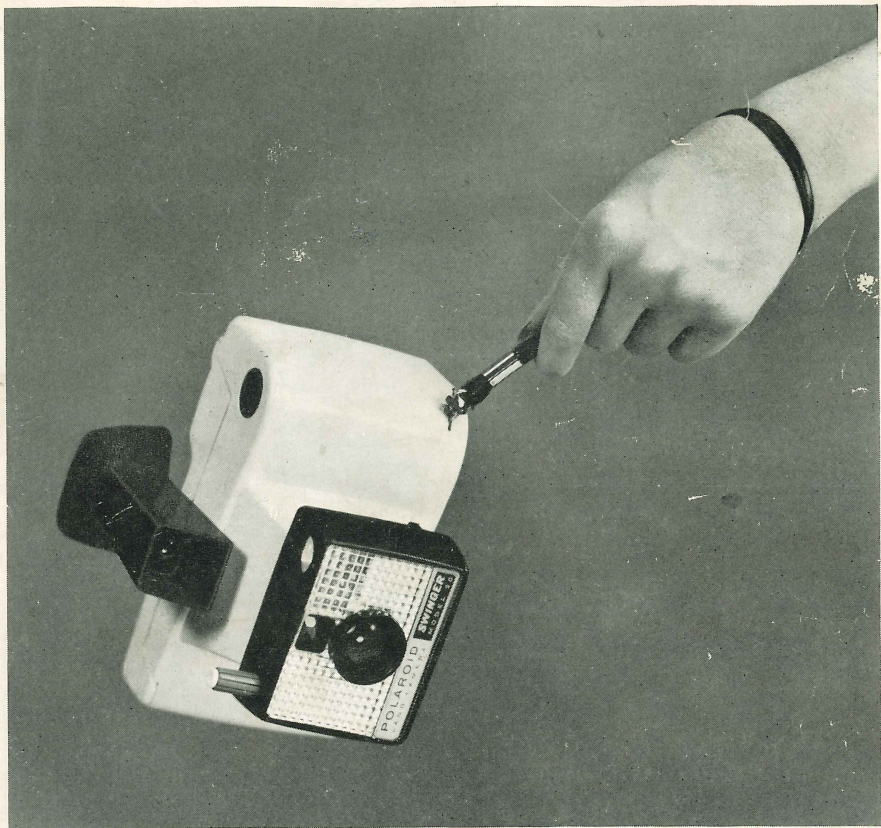
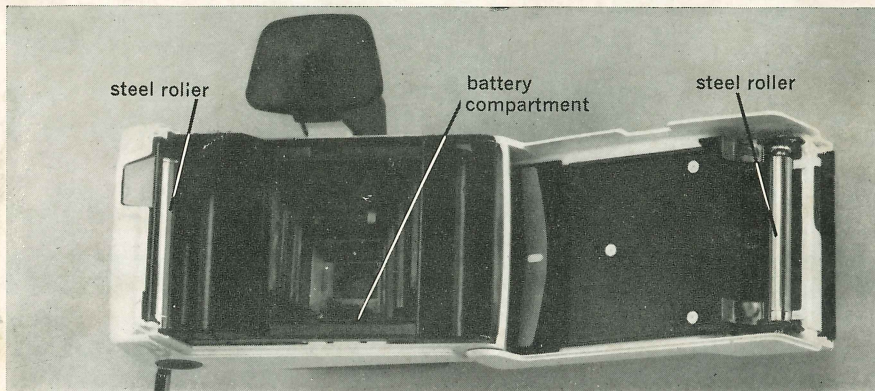
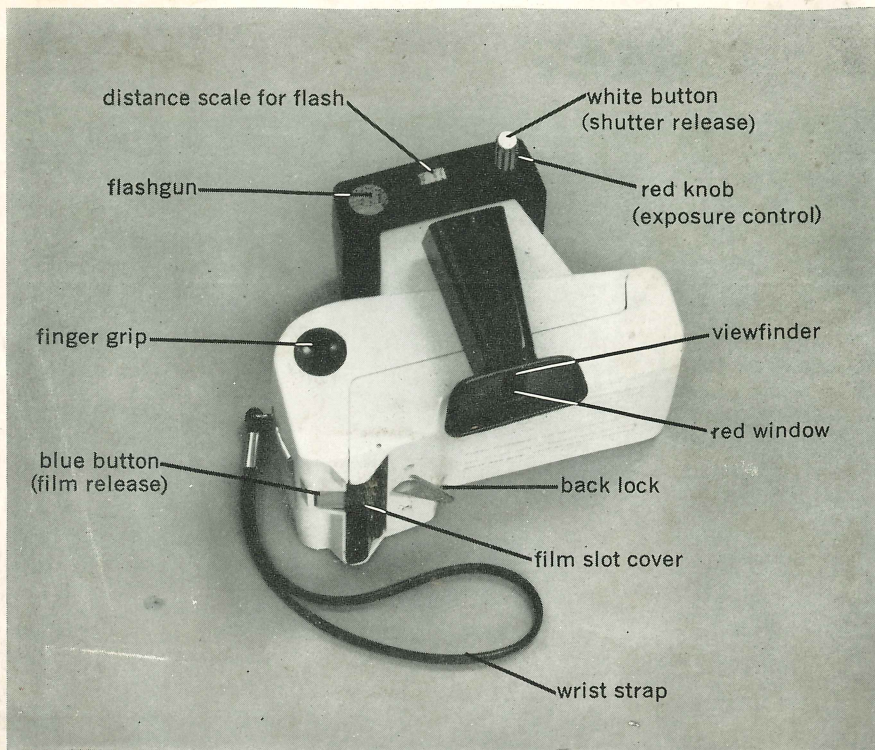


MEET THE SWINGER



***How to use the
POLAROID LAND CAMERA
MODEL 20***



HOW TO HOLD THE CAMERA

Please note how the young lady is holding the Swinger. That's the right way.

Always hold the camera in your left hand with the strap around your wrist.

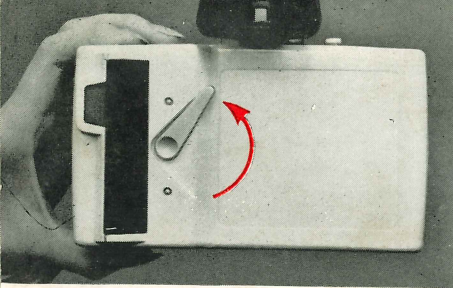
The camera is designed to be held that

way, with the LEFT thumb and forefinger on the black grips.

Meanwhile, the RIGHT thumb and forefinger load film, set the exposure, snap the picture, and develop it.

Always use the wrist strap — you'll see how helpful it is as we go along.





HOW TO LOAD FILM

In the box are the film, a coater in a tube, and a sheet of Picture Tips (please read it).

Unlock the back:

Open the back: If you want to, you can let the camera hang from your wrist so both hands are free to open the film.

Open the film bag: Be careful not to squeeze the rolls.

First the small roll: Hold the film as shown and drop the small roll into the small film chamber.

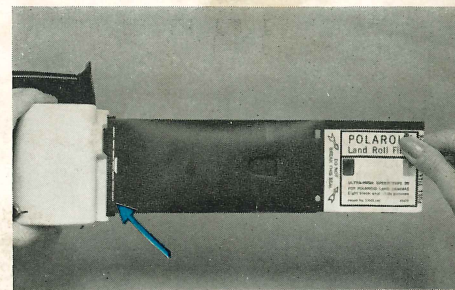
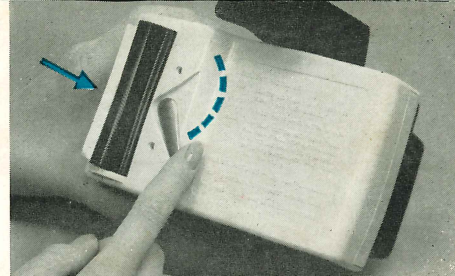
Then the large roll: Drop it into the large film chamber. (Diagrams on the film show loading procedure.)

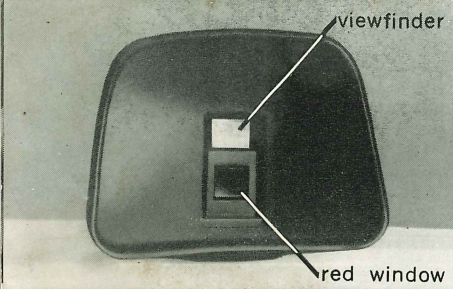
Close and lock the back: Check that both sides lock tightly. The paper (arrow) should stick out of the slot.

Push the blue button with your RIGHT thumb: While the button is pushed in, grip the paper firmly with thumb and forefinger.

Pull the paper straight out: Pull it swiftly, vigorously, without hesitating. It will stop automatically at the right place; if you can't see the dotted line (arrow), pull farther until you see it.

Tear off the paper along the dotted line: Start at the edge near the blue button (arrow). Tear up and toward you. You're ready for picture No. 1.





OUTDOOR DAYLIGHT PICTURES

Stand so the light on the subject is coming from behind you, over your shoulder.

Aim: Center your subject in the viewfinder; then, WITHOUT tipping the camera, look down slightly into the red window. You'll see the word NO.

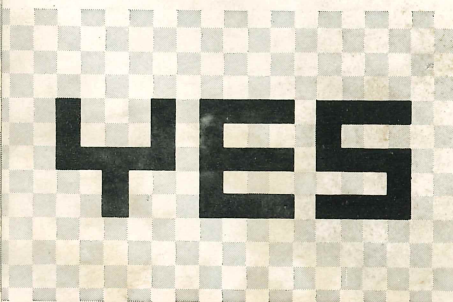


Squeeze the sides of the red knob: The red window will light up as you do so.

Turn the red knob to get the clearest YES: Still squeezing the red knob, turn it either way (as if you're rolling a pencil between your fingers).

When you have the clearest, best YES, exposure is set correctly. Release the knob; the light will go out and NO will reappear. Pay no attention to the NO.

(If you can't get a clear YES, the light is too dim; use flash. See page 12.)

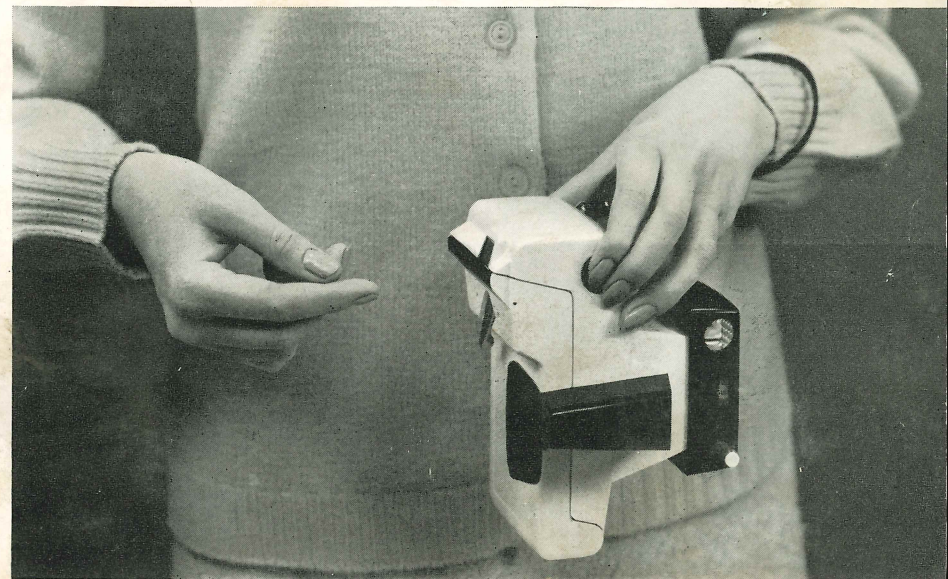


Recheck aim: Be sure that your subject is still centered in the viewfinder. Subjects as near as 4 ft., or closer, should be inside the close framing marks at the edge of the finder, as shown here by the dotted line.

Shoot: Press the white button. Hold the camera as shown so the right thumb balances the pressure of the forefinger.

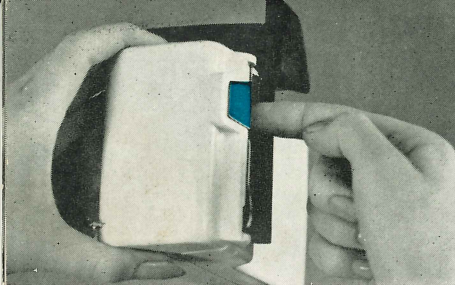


YOU ARE NOW READY TO DEVELOP THE PICTURE



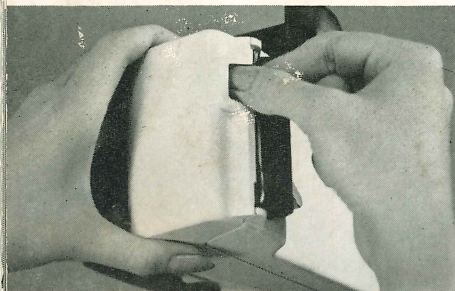
Hold the camera as shown here: The right hand does the work; the left hand only holds the camera.

Keep the strap around your wrist: Then the camera can swing from your wrist as you separate the developed picture.

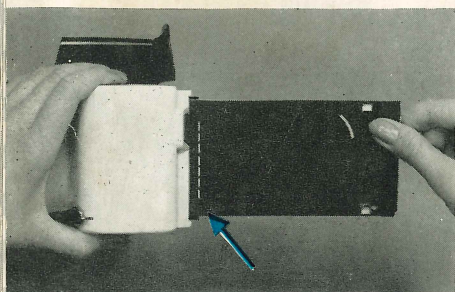


Shade the camera from direct sunlight during all the steps shown on this page.

Open the film slot cover:



Push the blue button with your RIGHT thumb: While the button is pushed in, grip the film firmly with thumb and forefinger.

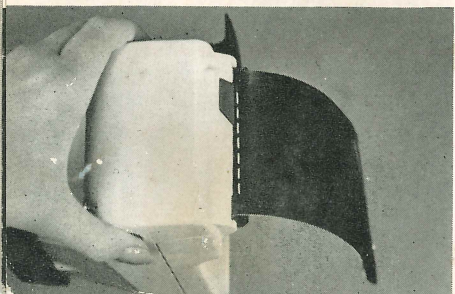


Pull the film straight out: Pull it swiftly, vigorously, without hesitating. It will stop automatically at the right place. If you can't see the dotted line (arrow), pull farther until you see it.

THE PICTURE IS NOW DEVELOPING.

Let the film hang without moving: Wait 10-15 seconds (longer in cool weather — see the Picture Tips packed with the film).

Don't touch or move the film while the picture is developing.



After the full development time tear off the film along the dotted line: Start at the edge near the blue button (arrow). Tear up and toward you.

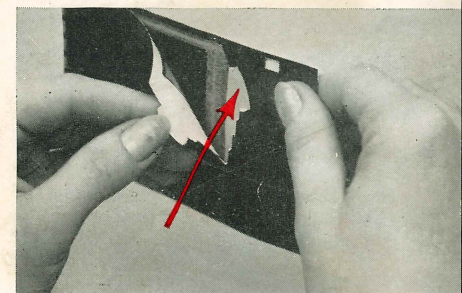
Let the camera swing:

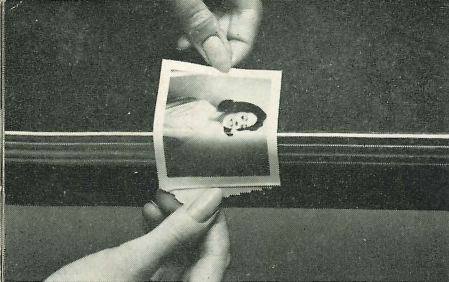
Peel off the print: Insert a fingernail in the curved slot (arrow).

In one rapid motion lift the tab and separate the picture from the rest of the paper. Note the correct way to hold the print and paper. Please don't be a litterbug; put the paper into a wastebasket.

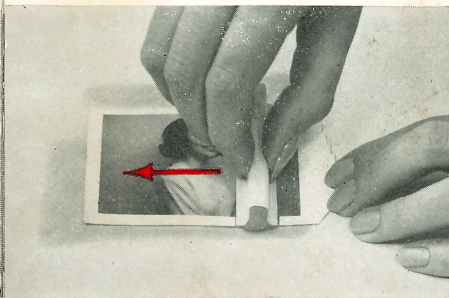
AT THE END OF THE ROLL

When you pull the film to develop the eighth picture, the end of the film will come out of the camera. Hold the film in your hand while the picture develops.





Straighten the print: Remove the curl by drawing the print face up across a smooth straight edge, such as a table top.



Coat the print: Do it as soon as convenient — within two hours, if possible. If prints are left uncoated for more than a few hours they may begin to fade and streak.

Coat the entire print with 4 to 6 overlapping strokes, making sure that corners and borders are covered. Keep prints separated until thoroughly dry.

For information about the care of prints, see the Picture Tips packed with the film.



Picture too light, too dark? To darken the next picture of the same subject in the same lighting conditions, turn the silver pointer on the red knob toward DARKEN; to lighten the picture, turn it away from DARKEN. For a small change, move the pointer one mark; for a bigger change, move it two marks.

DAYLIGHT PICTURE HINTS

Stand so the light on the subject is coming from behind you, over your shoulder.

For pictures of people: Come close to get a big image. In bright sun you can move in to 3 ft., but noses may be exaggerated; for real close ones, try a profile.

To fill the print nicely, shoot two heads close together.

Watch the background. Both near and far objects will be sharp in your pictures, so look for simple backgrounds — sky, water, sand, plain walls, etc.

The best light for pictures of people is on a very bright hazy or overcast day — the light is even and shadows are soft.

For scenics: Try to shoot on bright, sunny days when there are good shadows. Avoid shooting when the sun is right overhead.

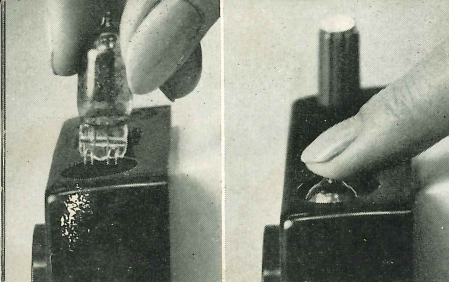
Add foreground interest. Something big and solid looking nearby, at one side of the picture, adds a feeling of depth. Part of a house, tree, wall, or boat — even a person — will improve most scenics.

Special situations: To snap someone when the face is shaded but there's a bright background, bring the camera very close, turn the red knob to get the best YES, then back away the usual distance and shoot.

Eyeglass wearers may find that bright sun sometimes shines into the red window from the side, dimming the YES. If so, shift the camera to the other eye so your head blocks the sunlight.

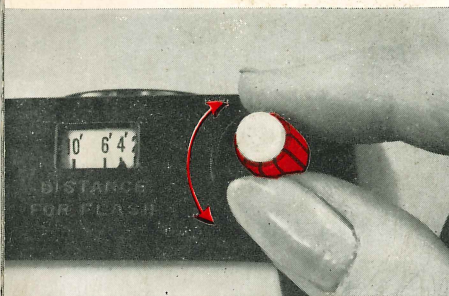
In deep shade, or on a dark day, you may have to turn the red knob almost as far as it will go to get a clear YES. This sets a wide lens opening and a nearby subject may look a bit fuzzy against a sharp background. If you back up a few feet the image will be sharper, but smaller. Your best bet is to stay fairly close and use flash.





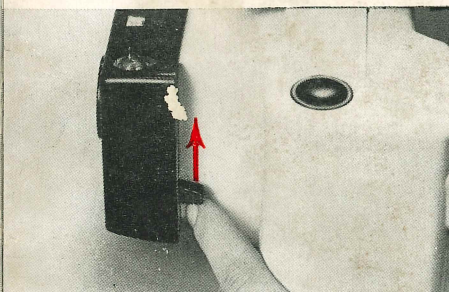
FLASH PICTURES

Insert the bulb: Use either AG-1 clear or AG-1B blue bulbs. Drop the bulb in, press it down firmly.



Set the distance: Estimate carefully the distance from camera to subject (for best results, measure). Turn the red knob to set the **DISTANCE FOR FLASH ONLY** scale to that distance. Here it's set for 4 ft. **The red window is not used for flash.**

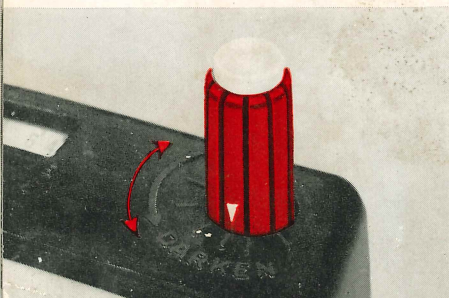
Aim, shoot, develop: Press the white button. Then develop the picture (page 7).



Eject the bulb: Push the black lever up (arrow). Turn the camera upside down and the bulb will drop out.

Picture too light, too dark? You probably didn't estimate the distance accurately. If you have difficulty judging distance, measure with a ruler.

If you don't have a ruler: To darken the next picture of the same subject, shot from the same position, turn the silver pointer on the red knob toward **DARKEN**; to lighten the next one, turn away from **DARKEN**. For a small change, move the pointer one mark; for a bigger change, move it two marks.



FLASH PICTURE HINTS

For best results, measure the distance from camera to subject.

Look for nearby light or medium tone backgrounds; avoid dark or distant ones.

For group shots, try to have everyone about the same distance from the camera so they'll all be lighted evenly.

For close flash portraits, spare your subjects' eyes; let them look elsewhere than right at the camera and flash.



POSSIBLE PICTURE PROBLEMS

End torn off: You didn't pull the film out to the dotted line. See page 8.



One end black: This is what happens to the next picture if you didn't pull the previous one far enough (above).





Broad vertical streak: One or more running across the short dimension of the picture. You hesitated or stopped in the middle of pulling the tab to start development. Pull the tab straight out in one smooth motion (page 8).



Missing corner: Probably due to pulling the tab too fast, particularly in cold weather.



Jagged white line: It may be short or may run across the full length of the picture. Caused by pulling the tab against the edge of the film slot instead of straight out. Always hold the camera and pull the tab straight out as shown on pages 7 and 8.



Streaky, muddy look: Two possible causes. You moved the film while the picture was developing. Or, you didn't develop for the full recommended time (most likely to happen in cold weather).

Don't touch or move the film while the picture is developing. Always develop for the full time recommended in the Picture Tips packed with the film.

Repeated spots: Bits of dirt or dried developer chemicals on the steel rollers will cause evenly spaced marks across the length of the picture. Inspect and clean the rollers regularly (below).

MAINTENANCE AND CARE

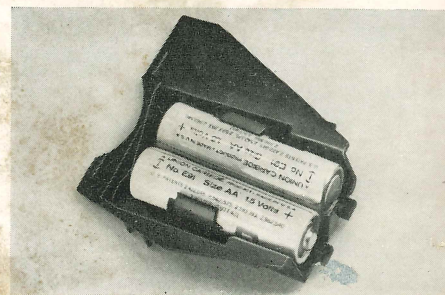
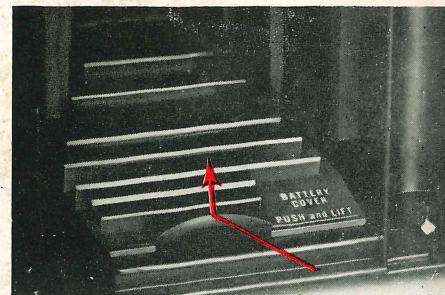
Cleaning the rollers: Check the rollers frequently (see page 2). If they're dirty, wipe them with a damp cloth and dry them. If bits of developer chemicals have dried hard, scrub them loose with a damp cloth. Never use your fingernail nor anything metallic to scrape the rollers.

Cleaning the lens: Breathe on it to dampen the surface, then wipe it lightly with clean, dry absorbent cotton. Never use silicone coated eyeglass tissues. Clean the viewfinder and the window directly over the lens in the same way.

The batteries: Two batteries supply power for the flashgun and to light the red window when you squeeze the red knob. They should be replaced once a year. If they get weak, your pictures will get steadily darker. Push in and up on the battery cover (arrow), then lift it out. Install new batteries of the same type in the same positions. The holder is marked for plus and minus ends.

To replace the cover, push it in against a light spring; then push the near end down. Be sure it latches into place. As a test, squeeze the red knob and check that the red window lights up.

Protect film and camera from heat: Extreme heat and high humidity can damage your film, especially after the film has been placed in the camera. Don't leave a loaded camera or packages of film in direct sun. Remember that the glove compartment or trunk of a car can get oven-hot. If you store film or a loaded camera in a closet, keep it near the bottom where it's cooler. Don't remove a film from its sealed foil bag until ready to use it.



FOR MORE INFORMATION

If you have any problems with the camera or film that are not explained here, write to CUSTOMER SERVICE, POLAROID CORPORATION, CAMBRIDGE, MASS. 02139. Send picture samples with details, and please be sure to include a clearly printed or typed return address.

WARRANTY

If, through any human or machine error at time of manufacture, any part or workmanship in this camera proves defective, we will without charge repair it or, at our option, replace it with a camera carrying this warranty, providing the camera is shipped by prepaid transportation to one of the authorized repair stations listed below. This guarantee covers the camera for one year from date of original purchase.

The guarantee does not cover (and charges will be made for) batteries or repairs required to correct damage from battery leakage, accident, dropping, mishandling, and wear and tear from rough or very heavy use. Only authorized repair stations have the properly trained staff, and the approved tools, testing equipment, and parts to repair these cameras. No reim-

bursement can be made for repair charges made by non-authorized repair stations. Tampering with the camera, or having it repaired by a non-authorized repair shop, voids the guarantee and charges will be made for any subsequent work required.

No liability is assumed for film or flash-bulbs which may be spoiled by a camera failure. Any operating difficulty should be reported at once to prevent film waste.

If it becomes necessary to return your camera for repair, your dealer can do so for you, or you may ship it direct to the station located nearest to you. Pack the camera carefully in its original protective box for safe travel, and mail it by prepaid INSURED parcel post. Enclose a note describing the reason for the return and/or pictures illustrating the problem.

REPAIR STATIONS

CALIFORNIA

Polaroid Corporation (Western Div.)
333 W. Mission Drive
San Gabriel 91776
R. M. Cudabac
678A Howard St., San Francisco 94105

COLORADO

Rocky Mountain Camera Repair
100 E. 20th Avenue, Denver 80205

DISTRICT OF COLUMBIA

Strauss Photo-Technical Service
930 F Street, N. W., Washington 20004

FLORIDA

Southern Photo-Technical Service, Inc.
24 Second Street, S.
St. Petersburg 33701

GEORGIA

Polaroid Corporation
(Southeastern Division)
1325 Logan Circle, N. W., Atlanta 30318

HAWAII

Photo Cine
1354A Kapiolani Blvd.
Honolulu, Hawaii

ILLINOIS

Polaroid Corporation (Midwestern Div.)
2041 N. Janice Ave., Melrose Park 60160
International Camera Corp.
844 West Adams Street, Chicago 60607

IOWA

Polaroid Corporation
(West Central Division)
2801 Bell Avenue
Des Moines, Iowa 50321

POLAROID LAND CAMERA MODEL 20

730 Main Street, Cambridge, Massachusetts 02139, U.S.A. This product is covered by one or more of the following patents:

F3535B

UNITED STATES: 2483014; 2495111; 2516398; 2543160; 2590186; 2647056 and others.

Printed in U.S.A.

KENTUCKY

Camera Service, Inc.
445 South Fifth Street, Louisville 40202

LOUISIANA

Murphy's Camera Repair
2320-22 Tulane Avenue
New Orleans 70119

MASSACHUSETTS

Polaroid Corporation (Factory)
640 Memorial Drive, Cambridge 02139

MICHIGAN

Midwest Camera Repair
318 Oak Street
Wyandotte, Michigan

MINNESOTA

Northwest Camera Repair Co.
209 Loeb Arcade, Minneapolis 55402

MISSOURI

Newton J. Draper
Photographic Equipment Services
2915 So. Brentwood Boulevard
St. Louis (Brentwood) 63144

NEW JERSEY

Mack Camera Service
1025 Commerce Avenue, Union 07083

NEW YORK

Mack Camera Service of N. Y.
78 East 13th Street, New York 10003

OHIO

Polaroid Corporation
(North Central Division)
4640 Manufacturing Road
Cleveland 44135

PENNSYLVANIA

Mack Camera Service
1211 Arch Street
Philadelphia, Pennsylvania 19107

TEXAS

Polaroid Corporation
(Southwestern Division)
8919 Diplomacy Row, Dallas 75247

WASHINGTON

Photo-Tronics
223 Westlake Ave. N., Seattle 98109

CANADA

Polaroid Corporation of Canada, Ltd.
24 Plywood Place, Toronto 18

ENGLAND

Polaroid (U. K.) Limited
Queensway House, Queensway
Hatfield, Hertfordshire

FRANCE

Polaroid (France) S.A.
118 Rue des Champarrons
Colombes (Seine)

GERMANY

Polaroid GMBH
Holzhausenstrasse 30, Frankfurt/Main

ITALY

Polaroid (Italia, S.P.A.)
Via dei Cignoli 9
Milan

THE NETHERLANDS

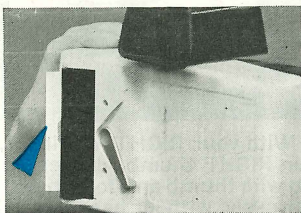
Polaroid (Nederland) N.V.
Haspelsstraat 2
Amsterdam—Slotermeer

POLAROID LAND FILM TYPE 20 FOR

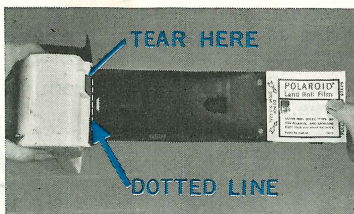
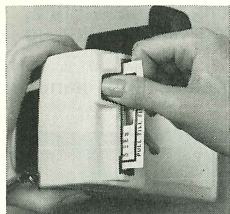
THE SWINGER

LOADING

Always load in the shade or in a subdued light. Don't squeeze the film rolls while opening the film package.



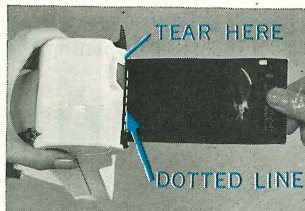
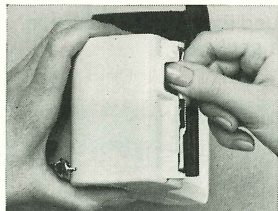
1. Drop the rolls into the film chambers, being careful not to break the seals. 2. Close and lock the back. The end of the white paper should stick out of the film slot (arrow).



3. Hold the camera with your LEFT hand, as shown. Depress the blue button with your RIGHT thumb and grip the white paper. 4. Pull it straight out, swiftly and without hesitating. It will automatically stop and you will see the dotted line (arrow); if you can't see the dotted line, pull further until you can see it. Tear the paper off along the dotted line, starting at the edge near the blue button and tearing up toward you. You're ready for picture No. 1.

DEVELOPMENT

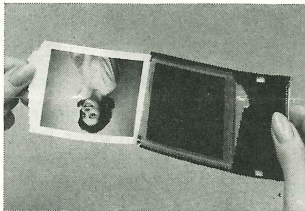
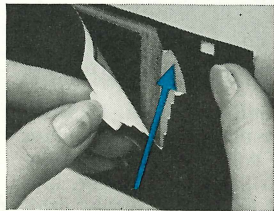
After snapping the picture, hold the camera in your **LEFT** hand as shown below with the strap around your wrist. Shade the camera from direct sun.



1. With your **RIGHT** forefinger, open the black cover. With your **RIGHT** thumb, depress the blue button and grip the film with thumb and forefinger. 2. Pull it straight out swiftly, vigorously, without hesitating. It will stop automatically and you will see the dotted line (arrow); if you can't see the dotted line, pull further until you can. This starts development so begin timing immediately.

3. Let the film hang without moving while the picture develops. Wait 10-15 seconds (longer in cool weather — see opposite page). Then tear off the film along the dotted line, starting at the edge near the blue button and tearing up toward you.

4. Let the camera swing from your wrist so both hands are free.

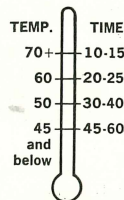


5. Insert a fingernail in the curved slot (arrow). 6. In one rapid motion lift the picture and separate it from the rest of the paper. Please put the paper in a wastebasket.

TEMPERATURE AFFECTS DEVELOPMENT TIME

At 70°F or above, normal development time is 10-15 seconds. Below 70°F develop for a longer time, as shown in the chart at right.

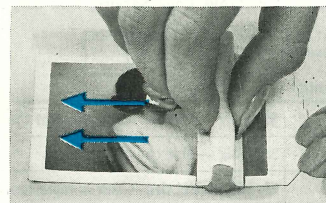
Pictures that are not developed for a long enough time will have a muddy gray look. In case of doubt it is better to overdevelop slightly than to underdevelop.



PRINT COATING AND CARE

Coat all pictures as soon as it is convenient to do so — within two hours, if possible. If prints are left uncoated for more than a few hours they may begin to fade and streak. Avoid touching the face of uncoated prints as they are easily damaged; carry them in an empty film box.

Before coating, uncurl the print by drawing it face up across a smooth, straight edge, such as a table top. Coat the entire print with 4 to 6 overlapping strokes, making sure that corners and borders are covered. Store prints in albums with acetate sleeves or in Polaroid-approved albums. Don't use paste, glue, or corner mounts.



FLASH

Use AG-1 clear or AG-1B blue bulbs. For best results measure accurately the distance from camera to subject. Place subjects near light backgrounds, avoid dark, distant ones.

CAUTION

This process uses a caustic jelly which is safely packed inside sealed containers within the positive roll. If, accidentally, you should get some of this jelly on your skin wipe it off immediately. To avoid an alkali burn, wash the area with plenty of water as soon as possible. **It is particularly important to keep the jelly away from eyes and mouth.** Keep discarded materials out of reach of children and animals. These materials still contain some jelly.

FOR MORE INFORMATION

If you have any questions, write to Customer Service, Polaroid Corporation, Cambridge, Mass. 02139. Please type or print clearly your name and return address.

HOW TO GET COPIES AND ENLARGEMENTS

You can get fast, economical copies of all your favorite Swinger pictures from Polaroid Copy Service. Copies always make a hit with family and friends, and enlargements are wonderful gifts. Simply follow instructions on this order form.

NAME _____

STREET ADDRESS _____

CITY, STATE, ZIP CODE _____

Print your name and address above. Using a **soft pencil** write on the back edge of each print the quantity and size of copies, enlargements or negatives desired. Mail pictures (not negatives) with payment and this form to: **POLAROID COPY SERVICE, BOX 311, CAMBRIDGE, MASS. 02139**; west of the Rockies: **Polaroid Copy Service, Box 611, San Gabriel, California 91778**. In Canada: **Polaroid Copy Service, Box 333, Postal Terminal U, Toronto 18, Ontario**.

Insert total number of pictures enclosed in this block.

To identify pictures, print your last name on back edge of each picture.

Quantity

Prices

	3¼ x 4¼ — Two or more copies of the same picture	2 for 20¢
	3¼ x 4¼ — One copy of a picture	15¢ each
	2½ x 3¼ wallet size — Two or more copies of the same picture	2 for 15¢
	2½ x 3¼ wallet size — One copy of a picture	10¢ each
	5 x 7 GLOSSY PRINTS — unretouched, unmounted	50¢ each
	5 x 7 DELUXE enlargements cropped, mounted	\$1.00 each
	8 x 10 CUSTOM enlargements, hand processed	\$3.00 each
	2¼ x 3¼ FILM NEGATIVES	25¢ each
Handling (includes First Class Return postage)		75¢
For Air Mail Return, add 25¢ (Applies only to the United States)		25¢
Total amount of order		\$
Total amount enclosed		\$

Prices subject to change without notice. Copies are made without warranty or liability of any kind except that Polaroid Corporation will furnish customer with replacement film at least equivalent in number of exposures to prints lost or damaged in processing.

F3384B

Polaroid®

Printed in U.S.A.

(Tear off on this line)

Polaroid Carryall Case #320 for THE SWINGER

This case is designed to carry The Swinger, the Polaroid Model 20 Land Camera. For your convenience it is compartmented to hold the camera, 2 boxes of Type 20 film and 2 packages of AG-1 flashbulbs.

It is made of durable black vinyl, and lined with cushioning Survlon fibre. It has an easy-fasten closure and an adjustable carrying strap.

To convert the strap from hand to shoulder use:

1. move the buckle to lengthen the strap.
2. adjust the length through this side loop.

